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READING AND WRITING RECIPROCITY THROUGH
LITERATURE-BASED THEMATIC CYCLES

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education

by
Karen Diane Lyon
June 1995


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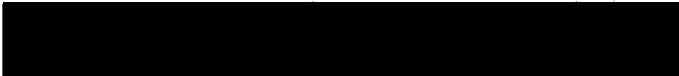
by
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ABSTRACT

From the beginning of time, people have used their oral language, both for speaking and listening, to communicate their ideas to their family and community. Later on, written language was used to extend the social memory of the community and to communicate their ideas to other people in the world. However, in our society today, communication breaks down when adults lack communication skills and higher levels of thinking in the job market. Those skills and higher thinking should have been taught in the classroom and may be a result from the lack of integration of reading, writing, speaking, and listening; the lack of literature utilization; and the lack of curriculum integration. Therefore, in the classroom, reading and writing could be connected through literature-based thematic cycles to enhance language, learning, reading, and writing.

The literature review validates the reading and writing connectiveness. Both reading and writing have reciprocity premises which include beginning with oral language acquisition, used together, constructive thought processes, purpose of creating meaning, taught together for more benefits, vary in usage and perspective, and changed some viewpoints and practices in the classroom. Through literature utilization, reading and writing reciprocity connects whole language theory into practice, provides a positive effect on children's cognitive and affective

domain, and is an excellent model for writing. Thematic cycles enhance the reading and writing reciprocity, children's cognitive and affective domain, and intrinsic motivation. Therefore, research proves that reading and writing reciprocity through literature-based thematic cycles should be taught in classrooms.

The goals of this project deal with students' career potential, reading and writing reciprocity, literature, and thematic cycles. Both reading and writing would be viewed and valued as constructive cognitive thinking processes and would be learned and used together to develop knowledge and higher level of thinking. Literature would be used for reading and writing to motivate students' creativity, broaden imagination, and enhance their story structure. As an end result, children would become lifelong independent, efficient, effective readers, writers, and learners.

This project is a teacher's resource guide on using reading and writing reciprocity through literature-based thematic cycles for first and second grade. One component involves activities in thematic cycles organized around three basic elements of learning which consist of perceiving, ideating, and presenting (Smith, Goodman, and Meredith, cited in Y. Goodman, Hood, & K. Goodman, 1991). Another component of thematic cycles includes utilization of the authoring cycle as proposed by Harste, Short, and Burke (1988) to be used as a publishing program.

Furthermore, life cycles is the major theme of this curriculum. Minor themes involve life cycles of animals, plants, and people. The animal category consists of frogs, butterflies, and whales; the plant category consists of vegetables, flowers, and trees; and the people category consists of African-Americans, Native Americans, Hispanics, and Caucasians. As an end result, students will come to realize the interdependence between plants, animals, and people. All these cycles provide for the reading and writing connection to be based on literature and implemented through integration of subjects across the curriculum.

ACKNOWLEDGMENTS

I would like to dedicate this reading project in loving memory of my mother and father who loved to read which inspired me to read literature books. Also, both believed in a strong educational background and work ethic. This became my belief which enabled me to strive for success in my teaching, education, and this reading project.

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INTRODUCTION, STATEMENT OF THE PROBLEM, AND THEORETICAL FOUNDATIONS OF THE PROJECT

Introduction

From the beginning of time, people have used their oral language, both for speaking and listening, to communicate their ideas to their own family and community. "It was not until society required communication over time and space beyond the reach of the human voice that full forms of written language developed" (Goodman, 1986, p. 14). Written language extends the social memory of the community and communicates their ideas to other people in the world. The written language of those ideas comes in textbook form in most classrooms. Reading and writing have been taught as separate subjects with separate textbooks. However, through literature-based thematic cycles, reading and writing are connected to enhance language, learning, reading, and writing acquisition.

First of all, reading and writing are connected. This connectedness is revealed through seven premises. The first two reading and writing reciprocity premises involve that both begin naturally with oral language in the home, and that both are naturally used together. Oral language begins during infancy and is promoted in the home environment through continual use (Goodman, 1986). Reading and writing develop from oral language (Routman, 1988), and are used together in the home. Two other premises include that

reading and writing involve constructive cognitive thought processes (Pearson & Tierney, 1984), and that both support the purpose of creating meaning (Edelsky, Altwenger, & Flores, 1991). Tierney and Pearson (cited in Tierney & Shanahan, 1991) stated that both share underlying processes of goal setting, knowledge mobilization, projection, perspective taking, refinement, review, self-correction, and self-assessment. Another premise involves that both, when taught together, produces more benefits (Tierney & Shanahan, 1991). These benefits include long term memory, higher level of thinking, and critical thinking.

Furthermore, variances of reading and writing do exist. This premise involves that both vary in circumstances of use which may include journals, letters, stories, poetry and so on; both vary in function and form which may include journals, letters, stories, poetry and so on. For perspective shifting, children move between reader, writer, speaker, listener, participant, spectator, monitor, and critic (Harste & Short, 1988). The seventh premise involves that research found a shift in some researchers' and educators' viewpoints and practices in education during the last twenty years. In some classrooms in the 1990s reading and writing are taught together (Tierney, cited in Irwin & Doyle, 1992).

Moreover, literature should be the basis for the reading and writing connection for several reasons.

Literature should be utilized in the classroom for the reading and writing connection because it connects theory into practice. It utilizes all four language modes of reading, writing, speaking, and listening (Routman, 1988). Another component of literature involves positive effects on students' cognitive and affective domain. For the cognitive domain, literature promotes language, cognition, comprehension, vocabulary, and fluency development (Funk & Funk, 1992). For the affective domain, literature promotes expression of emotional content (Fitzgerald, cited in Irwin & Doyle, 1992), and self-concept (Routman, 1988). Literature is an excellent model for writing because students learn good composition and story structure (Routman, 1988).

Thematic cycles through literature should be utilized for many reasons. Reasons for thematic cycles in the promotion of the reading and writing connection involve establishing a positive effect on students' cognitive and affective domain. For cognitive domain, benefits of cycles include higher order thinking, critical thinking, and problem solving skills (English-Language Arts Framework, 1987). For affective domain, benefits of cycles involve interesting, meaningful, and purposeful activities. Also, thematic cycles promotes intrinsic motivation. Intrinsic motivation is achieved through personal satisfaction, competence, and self-determination (Spaulding,

cited in Irwin & Doyle, 1992).

In conclusion, the reading and writing connection or reciprocity develops best through literature-based thematic cycles. These thematic cycles become a component of the curriculum for learning and cognitive development. Thus, learning, language, reading, and writing becomes enhanced through the reading and writing connection.

Statement of the Problem

This project is concerned with the lack of communication skills and higher level of thinking of adults in the job market; the lack of integration of reading, writing, speaking, and listening; the lack of literature utilization; and the lack of curriculum integration.

The first problem in our classroom consists of the lack of communication skills and higher level of thinking by students after completing high school. According to Routman (1988), "the number of Americans who cannot read and write sufficiently according to PLUS (Project Literary US, 1987), is more than twenty-three million" (p. 15). Furthermore, one-third of all adult Americans lack the communication skills to function effectively and efficiently on their jobs. Therefore, those communication skills and higher level thinking should have been learned in the classroom.

The second problem deals with the lack of integration with the four language communication modes consisting of reading, writing, speaking and listening, as well as failure

to integrate those four modes across the curriculum in the classroom. Both reading and writing need to be integrated into the curriculum. However, most schools' curriculum reflects more emphasis on the reading part of the written language. This lack of writing development in students was reflected in the Writing Report Card (Applebee, Langer, & Mullis, 1986) which is a publication of the National Assessment of Educational Progress. This research report used a case study of 55,000 fourth, eighth, and eleventh grade students and over 90,000 writing samples. Results of the assessment concluded that analytical and persuasive writing was difficult for students. Students performed better on short responses based on personal experiences. Also, students found it moderately difficult to write well-developed stories. Statistics revealed that two out of every three students cannot write adequately. The writing portion of the curriculum is deficient as well as fragmented with little reading and writing connection.

The third problem deals with lack of literature utilization to establish the reading and writing connection. Literature should be utilized for the reading and writing connection in the language arts program. Professionals have advocated the use of literature in the elementary classroom for over twenty-five years (Koeller, 1981). However, basal programs, taught through the skills-based theory which consists of part-to-whole, isolated words, hierarchy of

skills, and workbooks remain the reading instruction for the past sixty-five years (Barr, 1986). Commercial basal reading books constitute the reading program for many teachers with a skills-based theory philosophy.

The fourth problem consists of the lack of curriculum integration. Reading is taught separately from writing. Moreover, social studies, science, math, and fine arts are taught in isolation. Research states that interrelated curriculum encourages children to make sense of their learning environment by connecting events and experiences (Moss, 1990). Natural transfer of concepts across subjects enhances meaning or comprehension development.

In conclusion, poor communication skills of adults in the job market reflect low level thinking skills taught in the classroom. These low level thinking skills may be a result of reading and writing separation, lack of high quality literature usage, and subjects separation in the curriculum. Therefore, reading and writing connection through literature-based thematic cycles may resolve those problems.

Theoretical Foundation of the Project

There are three reading theories consisting of decoding, skills-based, and whole language on the continuum (Harste & Burke, 1980). According to Weaver (1988), the decoding theory involves students learning letter/sound correspondence so they can sound out or "decode" words.

Many rules for sounding out words are given. Learning to read means getting meaning from combination of letters. Once words are identified, comprehension would take care of itself.

According to Weaver (1988), the skills-based theory involves a basal reading series with a variety of reading selections for K-8. These series are accompanied by teacher's manuals, pupil workbooks, tests, and supplementary materials. Graphonics with the letter/sound correspondence and phonics rules are taught together and vocabulary along with basic sight words are pre-taught off of charts before students read. Controlled vocabulary, hierarchy of skills, and part-to-whole, with comprehension entail each lesson.

In contrast, the whole language theory focuses more on utilization of literature-core books and development of thematic cycles. Whole language principles for reading and writing consist of readers using their background knowledge to construct meaning during reading, predicting, selecting, confirming, and self-correcting to make sense of the print; writers utilize enough information and detail for easy comprehension; the three language interacting cueing systems in written language consist of the graphophonic (sound and letter patterns), the syntactic (word order), and the semantic (meaning); comprehension is the goal; and children are limited by their knowledge (Goodman, 1986). Also, whole language principles for teaching and learning consist of

intrinsic motivation, literacy development from whole to part, meaningful experiences in writing and reading, strategies, no hierarchy of sub-skills, literacy development in response to personal and social needs, and a risk-taking environment (Goodman, 1986).

Another component of the whole language stance includes learning-centered curriculum. According to Short and Burke (1991), learning-centered curriculum is based on inquiry and the search for questions. The function of the curriculum involves support of the inquiry process; this process consists of students asking questions, investigating, and finding solutions. Fundamental reasons to view curriculum as an inquiry process involve the following:

1. Learning is inquiry and inquiry is learning.
2. All inquiry questions must be posed by students in the process.
3. Trust forms the basis for continuing the inquiry process.
4. The purpose of inquiry is for exploration (1991).

These same components of inquiry in a learning-centered curriculum are included in a progressively developed thematic cycle through a whole language stance.

Role of the Teacher

The whole language stance on the reading continuum (Harste & Burke, 1980) involves teachers' role as facilitators and kid-watchers. Facilitators actively guide,

monitor, encourage, and facilitate learning. They also maintain a risk-free environment, monitor reading and writing development, provide appropriate and relevant materials, and invite students to participate in learning strategies. Moreover, teachers constantly assess and evaluate students' learning development by kid-watching and writing this information down in anecdotal records. Furthermore, the teacher becomes a part of the community of learners. Teachers' growth in understanding of topics, depth of thoughts, and connection of patterns enables them to become effective in teaching literacy.

Role of Students

The whole language stance on the reading continuum involves empowerment of students. Students bring in their own background knowledge, values, and beliefs. Through the learning process, they actively utilize investigation and inquiry in order to make sense of their world. Furthermore, they express and communicate their observations and hypothesize while interacting with other students in their collaborative groups. In collaborative groups, they value different ideas, become reflective of their own actions, and solve problems or questions. Moreover, during the inquiry process, students become active learners in their own learning process; students build knowledge, knowledge structures, and learning strategies. Through their own motivation and inquisition, they learn how to

think for themselves. They are empowered to become active learners in their own language and learning development.

Definition of Literacy

Literacy, according to Goodman (cited by Harp & Brewer, 1991), is the "reading process in which a person reconstructs a message encoded by a writer in printed language" (p. 32). Moreover, students need to use strategies such as prediction, confirmation, and integration of meaning. As a community of learners, students and teachers help each other become members of the "literacy club" (Smith, 1985).

The Project

This project is a teacher's resource guide on using reading and writing reciprocity through literature-based thematic cycles for first and second grade. Reading and writing has been taught as separate subjects in many classrooms. However, through literature-based thematic cycles, reading and writing are connected to enhance language, learning, reading, and writing acquisition.

In this project, literature provides the basis for the reading and writing connection; it also provides the basis for integration of the curriculum through thematic cycles. Thematic cycles provide a framework for the children to experience and explore related ideas throughout the day in a variety of subjects. Furthermore, thematic cycles emphasize meaning and comprehension. Students' knowledge and ideas

are collected, examined, shared, developed, and stored for future reference and use.

Thematic cycles are organized around the model of comprehension for thematic units developed by Smith, Goodman, and Meredith (1976) and used by Karen Dairymple (Y. Goodman, Hood, & K. Goodman, 1991); this model of comprehension consists of organizing activities around three basic elements of learning which include perceiving, ideating, and presenting. Perceiving consists of creating invitations to learn and gathering new information; ideating consists of learners making connections by responding to further investigation; and presenting consists of students analyzing resources, looking for answers, and presenting related ideas. All three components are presented to individuals, small groups, and the whole class. Comprehension of knowledge, along with retention of learned information, will increase through using these three elements of learning.

In conclusion, the whole language stance will be the theoretical foundation for this project. Under this foundation, the project's components consist of (1) learning-centered curriculum (based upon inquiry), (2) teachers' role as facilitator and kid-watcher, (3) empowerment of actively learning students, and (4) a community of learners joining the literacy club. The working part of this project will consist of reading and

writing reciprocity through literature-based thematic cycles
which are built upon the whole language foundation.

LITERATURE REVIEW

This project on Reading and Writing Reciprocity Through Literature-Based Thematic Cycles becomes validated throughout this literature review. The literature review shows the beneficial effect of the reading and writing connection on students. Moreover, literature-based thematic cycles show a positive effect. The literature review focuses on the reading and writing reciprocity, literature, and thematic cycles.

Reading and Writing Reciprocity

In Webster's Ninth New Collegiate Dictionary (1984), the word reciprocity is defined as "the quality or state of being reciprocal: mutual dependence, action, or influence (p. 983). This mutual dependence sometimes refers to an interdependence.

Moreover, researchers analyze the reciprocal agreement between reading and writing. The reciprocal agreement, according to Nystrand (cited in Tierney & Shanahan, 1991), involves viewing

"reading and writing as a transaction between readers and writers; this involves a mutual awareness as well as a shared expectation.

This expectation is known as a reciprocal agreement. The Reciprocity Principle shapes and conducts discourse and is determined not only by what the speaker or writer says (speaker/writer

meaning) or accomplishes, but also by the joining expectations of the conversants that they understand one another (producer-receiver contract)"(p. 260).

Readers consider the author and writers consider their audience. Reading and writing interact together.

However, the reading and writing reciprocity can be analyzed through other premises as well. Reading and writing both: (1) begin naturally with oral language acquisition in the home environment; (2) are naturally used together; (3) are constructive cognitive thought processes; (4) support the purpose of creating meaning; (5) when taught together, produces more benefits; (6) vary in usage and perspective; and (7) have changed researchers and educators viewpoints and practices in some classrooms.

For the reading and writing connection, the first premise entails that acquisition develops naturally from oral language. According to Langer (1986), reading and writing consist of an in depth relationship between language and cognition which are shaped through utilization. In the late 1960s, Don Holdaway, a New Zealand educator, (cited in Routman, 1988) worked with teachers using his theory that the ways young children acquire oral language at home could be used as a developmental model for children learning to read and write. Oral language begins during infancy and is promoted in the home environment through continual use.

Through this oral language acquisition, reading and writing develops naturally (Goodman, 1986) and becomes an interacting social bonding element between parents or guardians and the child. For example, a grocery list is constructed by the child and parent through their dialogue of oral language regarding needs for food essentials. The child may write down and read back the list to the parent in order to receive confirmation of correct items. At the grocery store, this oral and written communication of the grocery list continues whereby the child helps the parent by reading the item orally, picking up the item off the shelf, and crossing out the item on the list. McCarthy & Raphael (cited in Irwin & Doyle, 1992), also agree that reading and writing is "written language which develops from students natural abilities and experiences with oral language" (p.12). Thus, reading and writing begins naturally with oral language acquisition.

The second premise of the reading and writing connection involves that both are used naturally together to facilitate learning. According to Cullinan (1993), "writing creates the need to read, just as reading can create the need to write" (p. 2). Children read to gain information for writing and then write to communicate that information. According to the California English Language Arts Framework (1987), "just as writing is a part of learning to read from the beginning, reading is part of learning to write" (p. 28).

For example, while children write letters, they read as they write and read it again to insure the meaning of the content. Writing reinforces reading and reading reinforces writing. Both are reinforced by speaking and listening. Furthermore, according to Harste and Short (1986), there is no "pure" act of reading and writing--writers talk, read, write, listen, draw, and gesture all in the name of writing. Reading and writing are interrelated and used together to facilitate learning.

The third premise of the reading and writing connection consists that both are constructive cognitive thought processes. According to Pearson and Tierney (1984), both reading and writing are constructive processes. These constructive processes involves active cognitive thought processes for obtaining knowledge. Tierney and Pearson (cited in Tierney & Shanahan, 1991) proposed that reading and writing are acts of composing that share underlying perspective taking, refinement, review, self-correction, and self-assessment. Similarly, a process-based correlated study conducted by Ryan (cited in Tierney & Shanahan, 1991) involved eight readers/writers from fifth grade. Results concluded that there were "six thinking strategies for both reading annd writing: reporting (reproducing and paraphrasing a message); conjecturing (hypothesizing, predicting, and inferencing); contextualizing (concepts and events through imagining, creating scenarios, and so on);

structuring; monitoring; and revising" (p. 253). Moreover, Langer (1986) states that a similar level of cognition underlies both reading and writing: interactions between the reader/writer and text lead to new knowledge and interpretations of the text. Cognitive thought processes, during reading and writing, usually equate new knowledge. As mentioned earlier, reading and writing are constructive cognitive thought processes.

The fourth premise of the reading and writing connection is that both support the purpose of creating meaning. According to Calkins (1986), reading and writing plunges people into a process of actively using language to make meaning of the world; both involve a great deal of revision; and the reader and writer both conduct a conversation with the emerging text. The use of language in both the oral and the written form helps children interpret their meaning of the world. In another process case study, researcher Langer (cited in Tierney & Shanahan, 1991) analyzed reasoning and strategies used for meaning during reading and writing with 67 third, sixth, and ninth grade students. Results concluded that similarities in reading and writing focused on construction of meaning when formulating and refining ideas. After reading and writing, they used questioning and hypothesizing, generating ideas, goal setting and formulating, and refinement of meaning. Moreover, according to Edelsky, Altwenger, and Flores

(1991), readers and writers use cues to construct meaning. Story structure, patterns, pictures, and transitional phrases develop better comprehension of the text. According to Langer (cited in Irwin & Doyle, 1992), both reading and writing "draw upon a collection of skills, strategies, and conventions in order to organize, remember, and present messages for construction of meaning" (p. 33). Therefore, reading and writing have a purpose of creating meaning.

The fifth premise of the reading and writing connection involves that both taught together produce more benefits. According to Tierney and Shanahan (1991), research has shown that reading and writing taught together reflects greater benefits than taught separately. Writing leads to improved reading acquisition and reading leads to better writing performance. When used together, improvements were found in both areas. In a study by researcher Newell (cited in Tierney & Shanahan, 1991) eight eleventh grade students were rotated through note-taking, study-guide questions, and essays. Results concluded that essay writing promoted long term learning. Moreover, research (McKinley & Tierney, 1989) has shown that reading and writing used together in a variety of experiences leads to higher level of thinking than both taught separately. Critical thinking improves the learning experience and construction of meaning. Therefore, reading and writing taught together produces more benefits.

The sixth premise of the reading and writing connection entails that both vary in usage and perspective. According to Harste and Short (1988), "in their specific detail, reading and writing vary by circumstances of use; both in function and forms, journals are different from letters, letters from stories, and stories from poetry" (p. 53). For example, a journal may be used to record private emotions from the child while a letter may be used to convey a message for an invitation to a party. Furthermore, children shift perspective from reader to writer, speaker to listener, participant to spectator, and monitor to critic (Harste & Short, 1988). Perspective shifting is a part of an actively engaging learner in order to correct for meaning. Therefore, reading and writing vary in usage and perspective.

The seventh premise involves research showing a shift in some researchers' and educators' viewpoints and practices in education from the 1970s to 1990s concerning the reading and writing connection. According to researcher Tierney (cited in Irwin & Doyle, 1992), the research data reflects some shifts in how reading and writing is approached by educators. During the 1970s, research concerning viewpoints of some traditional educators for reading and writing concluded that reading was receiving ideas and writing was producing ideas; while in the 1990s, both are sometimes considered as composing, constructing, thinking, and

problem-solving activities. Moreover, in the 1970s, some traditionalists believed reading involved understanding the author's message and writing involved making clear messages for others; while in the 1990s, both sometimes are considered interaction among participants as communicators searching for self-discovery. Also, during the 1970s, some traditionalists believed reading was started before writing development; while in the 1990s, both are sometimes viewed as developing together as early writing leads to reading development.

Furthermore, these major shifts in viewpoints lead to some shifts in teaching practices in classrooms involving the reading and writing connection. According to Tierney (cited in Irwin & Doyle, 1992), research data reflect a shift in some teaching practices in the classrooms. During the 1970s, in some traditional classrooms, reading and writing were taught separately; while during the 1990s, reading and writing are sometimes taught together collaboratively. Moreover, during the 1970s, in some traditional classrooms, reading and writing skills were listed separately; while during the 1990s, reading and writing programs sometimes develop strategies that apply to both processes. Also, during the 1970s, single texts were used to read or write by some traditionalists; while during the 1990s, multiple texts are sometimes used to write, synthesize, explore projects, develop reports, or analyze

reading with many opportunities to write. Early writing also involves allowing students to approximate and explore conventions based on emerging hypotheses about language and how it works, which is called emergent literacy.

Literature

The definition for literature, according to Charlotte Huck (1987), "is the imaginative shaping of life and thought into the forms and structures of language" (p. 4) that conveys life with all its feelings, thoughts, and insights. Literature includes picture books, traditional tales (such as folk tales, fables, and myths), science fiction, poetry, contemporary realistic fiction, historical fiction, non-fiction informational books, and biographies (Routman, 1988). Literature can be used as the foundation for reading and writing instruction. Reasons for literature usage in the classroom for the reading and writing reciprocity includes connecting theory into practice, beneficial effects on children's cognitive domain, positive effects on children's affective domain, and an excellent model for writing.

Literature connects the whole language theory with practice in the classroom. According to Routman (1988), "literature-based reading and writing emerges as a natural way to tie theory and research into children's continued learning of all the processes--listening, speaking, reading, and writing" (p. 18). It builds upon the natural oral and

written language developed in the home environment.

Moreover, literature has positive effects on students' cognitive domain. Cohen states that literature promotes language development (cited by Funk & Funk, 1992); Strickland believes literature promotes cognitive development (cited by Funk & Funk, 1992); and Savage, Tunnell, and Jacobs state that literature improves comprehension skills and increases vocabulary (cited by Funk & Funk, 1992). Language is developed because it conveys language, enhances cognitive growth, and gives meaning to objects and experiences children encounter in their daily lives. Also, according to Pearson and Tierney, teaching of reading skills and strategies are enhanced with positive effect upon students' reading achievement (cited in Funk & Funk, 1992). Skills and strategies are taught in meaningful context of the whole story. Moreover, fluency in reading is developed. According to Funk and Funk (1992), literature promotes fluent reading because students utilize prediction strategies. Fluency and expression enhance comprehension.

Furthermore, literature has a positive effect on children's affective domain. According to Fitzgerald (cited in Irwin & Doyle, 1992), people like reading and writing stories because of ties to the emotional and feeling content; people need to experience those emotions and feelings. Stories help children express those feelings through discussion and writing. Also, according to Routman

(1988), literature promotes self-concept. Children see themselves through stories of other children. Good literature bridges the past with the present, teacher with the child, and emotion with cognition (Cullinan, 1989). Therefore, the students' cognitive and affective domain are connected together.

Finally, literature is an excellent model for writing. According to Funk and Funk (1992), "literature promotes written composition development by reinforcing the necessary skills for successful writing" (p. 43). Good story structure in literature consists of a beginning, middle, and end; the intra-structure of a story consists of characters, setting, plot, events, problem, solution, and theme. According to Routman (1988), sentence structure, character development, and a sense of story develop naturally. Phrases and imagery provides a meaningful content for the story. Good story structure helps children with the meaning of the story and provides a structure for memory retention.

Thematic Cycles

Literature can be the basis to integrate the curriculum through the utilization of thematic cycles. The definition for thematic cycles consists of the "whole or a large part of the curriculum organized around topics or themes" (Goodman, 1986, p.31). It can be a science unit, social science unit, literature unit, or units that integrate all three, as well as fine arts, humanities, mathematics, or

even physical education. Integration of subjects, such as science, social studies, art, music, and drama, through literature, promotes the reading and writing connection. According to Routman (1991), integration also means that major concepts and larger understandings are developed through social contexts related activities which are in harmony with and important to the major concepts. Reasons for thematic cycles utilization to promote the reading and writing reciprocity consist of establishing a positive effect on children's cognitive and affective domains and providing intrinsic motivation.

Thematic cycles have a positive effect on children's cognitive domain. Through thematic cycles, students become active thinking participants in their own learning. According to the California State Board of Education in the English-Language Arts Framework (1987), in depth learning consists of effort and involvement of a person's senses and facilities. In-depth learning promotes memory retention. Also, the integration of thematic cycles promote higher order thinking skills, critical thinking skills, and problem solving skills in students (English-Language Arts Framework, 1987); therefore, cognitive development becomes enhanced. According to Spaulding (cited in Irwin & Doyle, 1992), "learners develop competence to carry out tasks independently by internalizing the cognitive structures, strategies, conventions, and processes" (p. 192).

Furthermore, thematic cycles have a positive effect on children's affective domain. Thematic cycles, the content curriculum, focuses upon interests and experiences children have outside of school and brings together the full range of oral and written language (Goodman, 1986). Activities revolve around content which is meaningful and purposeful. Through inquiry, students explore the world of things, events, ideas, and experiences (Goodman, 1986).

Besides drawing on the student's interests, thematic cycles help develop intrinsic motivation. According to Spaulding (cited in Irwin & Doyle, 1992), intrinsic motivation is characterized by "a desire to engage in an activity because doing so brings personal satisfaction, regardless of potential extrinsic outcome. Intrinsic motivation consists of competence and self-determination" (p. 180). For example, students make choices on project content according to their own interests. They also make choices regarding curriculum development which produces a community of learners.

In conclusion, this literature review validates the reading and writing connectiveness. Both have reciprocity premises which include beginning with oral language acquisition, used together, constructive cognitive thought processes, purpose of creating meaning, taught together for more benefits, vary in usage and perspective, and changed some viewpoints and practices in classrooms. Through

literature utilization, reading and writing reciprocity connects theory into practice, provides a positive effect on children's cognitive and affective domain, and is an excellent model for writing. Thematic cycles enhance reading and writing reciprocity, children's cognitive and affective domain, and intrinsic motivation. Therefore, research proves that reading and writing reciprocity through literature-based thematic cycles should be taught in classrooms.

GOALS, OBJECTIVES, AND LIMITATIONS OF THE PROJECT

Goals

The goals of this project deal with students' career potential, reading and writing reciprocity, literature, and thematic cycles. The most important goal deals with the students' learning. The end result of this project will be to motivate children to become lifelong independent, efficient, effective readers, writers, and learners. As adults, they would continue to enjoy reading and writing as a pastime. Moreover, they would continue to use the inquiry process of asking questions, investigating, and making solutions, and to use critical thinking to solve their everyday problems. Therefore, these cognitive thinking strategies could be used to enhance their career potential as they work as a team because they were a community of learners at school.

The second goal of this project deals with the reading and writing reciprocity. Reading and writing would be connected components in the curriculum. Both reading and writing would be viewed and valued as constructive cognitive thinking processes which develop meaning and knowledge while facilitating communication of language. Moreover, both components would be learned and used together to improve performance and develop a higher level of thinking. Therefore, as adults, children would use both components together to communicate their thoughts and actions to the

world.

The third goal of this project deals with literature. The goal of using literature for reading and writing involves motivating and capturing students' curiosity, imagination, and creativity to learn. Literature broadens the imagination as they learn about people, places, and times in another part of the world. Furthermore, literature with rich language enhances their language sentence structure as ideas flow from their minds onto their paper. As adults, they would continue to use literature to broaden their imaginations.

The fourth goal of this project deals with thematic cycles. The goal of thematic cycles consist of providing many opportunities for reading, writing, speaking, and listening in all areas of the curriculum. These cycles would include a variety of written materials and learning experiences to peak interests and motivate students. Students would become more actively involved in their learning and internalize concepts and ideas.

Objectives

The objectives deal with reading and writing reciprocity, literature, and thematic cycles. All three objectives will be reflected through the teachers and students. First of all, teachers will make the connection that reading and writing are reciprocal components of each other. They will believe that children learn to read by

reading and to write by writing; however, children learn to read by writing down their own words and rereading and to write by reading to learn about vocabulary to write. As a professional facilitator, they will use their background knowledge concerning the reading and writing reciprocity taken from recent literacy research; this research reflects that both components used together improves reading and writing performance, as well as activates a higher level of thinking for students. Therefore, they will combine both reading and writing in their curriculum. Reading and writing are used together as a complete learning circle for students.

While students will use reading and writing together to improve learning, language, reading, and writing development. This new knowledge will motivate students to actively communicate their thoughts which leads into higher level activities such as projects. For example, if reading and writing are used separately, students may read a book one day and write a report another day; however, students using reading and writing together may investigate projects by reading, writing, rereading, and rewriting from many different resources. Through discussions with other students and the teacher, they will formulate a higher level of thinking and knowledge which may lead to development of higher quality projects.

Moreover, this reading and writing reciprocity will be

implemented through rich, authentic literature. Teachers will provide appropriate and relevant materials in literature. Literature includes folk tales, fables, myths, fantasy, science fiction, poetry, contemporary, realistic fiction, historical fiction, nonfiction informational books, and biographies. Benefits of its usage in the classroom consists of language, learning, reading, and writing development; in addition, it sparks the imagination and builds on story structure. While students will use literature to become more creative and imaginative while gaining knowledge about story structure and writing styles. They become active in their own language and learning development.

Furthermore, reading and writing reciprocity through literature will be utilized through thematic cycles. Teachers will use thematic cycles as a framework to integrate science, social studies, math, and fine arts into the curriculum. This cycle provides a holistic structure or framework for teachers to facilitate a risk free environment. Moreover, they will monitor learning development in their students. Through the knowledge of this framework, they provide in-depth coverage of concepts and use large blocks of time. While students, through thematic cycles, will be intrinsically motivated to take responsibility in their own learning development. Furthermore, through interaction with other students, they

become a community of learners. Therefore, they will become empowered in their own learning development.

Limitations of the Project

Three major limitations of this project consist of literacy material expenses, curriculum level, and the philosophy of learners. The first major limitation involves the literacy material expenses. Rich, high quality literature would include big books, pattern books, predictable books, wordless picture books, fairytales, tall tales, poems, and fiction. Several copies of a literature book are needed for partner reading or small group discussions. For the thematic cycles, materials such as song cassettes, artifacts, paint, drawing paper, pencils, and markers are essential. If a listening center is incorporated, tape recorders and professional literature tapes with corresponding books are needed. The cost for these literacy materials is high. School district may not have the money for these materials. The solution involves borrowing materials from other teachers, using the public library check-out system, or using teacher out-of-pocket expenses.

The second limitation involves curriculum level. This project was designed for first and second grade students. Adaptations or changes of this project could easily be made for kindergarten and third grade levels. Some of the activities could be adapted for other grade levels. The

idea of using reading and writing reciprocity through literature thematic cycles should be used at all grade levels (K-12). However, this project may not be appropriate for fourth grade and above because of the reading level of the literature.

The third limitation involves the philosophy of the learner, which includes teachers, students, staff, or administration. This project is intended for learners with a whole language view. For example, teachers and students need to be willing to share ideas and take risks. Teachers must be willing to connect reading and writing with listening and speaking through literature-based thematic cycles. Also, they must be willing to use large blocks of time and in-depth meaning experiences which are essential for critical thinking and the inquiry process. While students must be willing to become active in their own learning development. They need to become independent learners. Furthermore, administration, staff, and the local school district are needed as a support system to continue this whole language effort. These people need to believe in the whole language theory as an instrument for learning, language, reading, and writing development. Principals must provide time for teachers to investigate and create thematic cycles, find literature, and connect reading and writing. Also, school districts need to provide in-service workshops for teachers on the whole language theory, literature,

thematic cycles, and the reading and writing connection.

Finally, these goals, objectives, and limitations stated provide a framework to build the curriculum. If all goals and objectives are met, reading and writing become connected; literature becomes the basis for reading and writing and thematic cycles; and the larger framework of thematic cycles provides integration of all subjects. As a result, learning, language, reading, and writing acquisition are developed in students.

APPENDIX A

LIFE CYCLES CURRICULUM

Life cycles is the major theme of this curriculum. All these cycles provide for the reading and writing connection to be based on literature and implemented through integration of subjects across the curriculum. Minor themes will be divided into the life cycles of animals, plants, and people. The animal category consists of frogs, butterflies, and whales; the plant category consists of vegetables, flowers, and trees. The people category consists of African-Americans, Native Americans, Hispanics, and Caucasians. These life cycles should also involve students' interests on other topics within these categories, which may include other animals, plants, or people, endangered animal or plants species, (the rain forest, loss of natural habitats, and air and water pollution); however, these topics will not be mentioned on the activity planning form. End results should reflect students' realization of the interdependence between plants, animals, and people.

Moreover, these life cycles involve structural organization of activities around three basic elements of learning which include perceiving, ideating, and presenting (Smith, Goodman, and Meredith, cited in Y. Goodman, Hood, & K. Goodman, 1991). Perceiving consists of creating invitations to learn and gathering new information; ideating involves learners making connections by responding to further investigation; and presenting includes students

analyzing resources, looking for answers, and presenting related ideas. All three components would be presented to individuals, small groups, and whole groups. Comprehension of knowledge along with retention of learned information would increase through using these three elements of learning.

Furthermore, the authoring cycle, as proposed by Harste, Short, and Burke (1988), will be used during the publishing program of the curriculum. First, students have uninterrupted reading and writing time. As they write, their first drafts are placed into their own author's writing portfolio. When several students want to take their stories through the publishing cycle, they, along with the teacher the first time, meet in the author's circle for revisions. Each author reads through their story first so other authors have knowledge of story content. The author then rereads the story in order to receive feedback on suggestions for changes concerning content. All authors in the group take turns reading and rereading their stories and receive feedback.

After receiving feedback, students engage in self-editing. They decide what meaning changes need to be made from the feedback given to make the story more clear. Students will meet again for revision of the story concerning conventional forms such as spelling, punctuation and so on. Then, outside editors, the teachers along with

other students, will check for clarity of meaning and utilization of conventional forms. Conferences will be made with the author for proposed suggestions.

After editing, this copy of the story is sent to a typist who types out the story. When the story comes back, the author cuts and glues the story onto blank pages of a pre-fabricated bound book. A picture is drawn, colored, cut, and glued onto a blank page in the front part of the book. Then, this publishing cycle ends with the celebration of authorship whereby the student reads the story on the author's chair. After reading, other authors give three nice comments and clap at the end of the presentation. Furthermore, the cycle continues with more uninterrupted reading and writing new stories. Thus, reading and writing become connected.

As a resource guide, teachers, along with their students, pick and choose ideas for their own curriculum development from this project. Each activity planning form includes ideas on different cycles or topics. At the end of each section, a bibliography is included which contains literature books, videocassettes, music, and other resources. All these items result in a well rounded curriculum to establish the reading and writing connection and provides for an exciting learning experience.

APPENDIX B

THE READING AND WRITING CONNECTION

Life Cycles of Animals

Literature base: Frog and Toad are Friends

by Arnold Lobel

ACTIVITY PLANNING FORM

Model for comprehension - based on Smith, Goodman, and Meredith:

Name of Beginning

Cycle: Life cycle of Frogs

Other Cycles: Another cycle may include other amphibians. Topics of ponds and deserts are addressed in the bibliography section.

Date: January 30, 1995

Students: First or Second Grade

ACTIVITIES FOR:

1. PERCEIVING (gaining new facts, ideas, and impressions).

Independent Reading: (or shared or guided reading)

Information stories, narratives, and textbook.

Read Aloud:

Fiction, non-fiction, and poems from bibliography.

Conversation/Discussion:

Discussions on read-aloud and independent reading beginning in collaborative groups and moving to whole classroom group.

Presentations: Frogs and Toads

Films (Videotapes):

Frogs and Toads (life cycles) by Eastman Kodak.

Dolphins: Our Friends from the Sea and also Frogs and How They Live by Trans Atlantic Video.

(See bibliography section for more films.)

Photos Posters, etc.:

Pictures of different frogs and toads living in their natural habitats.

Chart on frog life cycle.

Map (atlas) animal species prominent in each continent.

Globe

2. IDEATING (responding to new facts, ideas, and impressions)

Oral:

Authoring cycle curriculum component: What We Know and What We Want to Know charts (Creating a Classroom for Authors by Harste, Short, & Burke, p. 366).

Plot chart on story structure for some stories of Frog and Toad series by Arnold Lobel (small groups and whole group).

Drawing (Illustrating):

Drawing frogs in natural habitats.

Drawing life cycle of frogs.

Writing:

Writing Frog and Toad Adventure or Fairytale

Writing logs, information stories, poems, or narratives.

Experimenting:

Aquarium with tadpoles (spring and summer seasons).

Aquarium with rocks, moss, trees, driftwood, plants and tree frog (winter season).

Students can record in log books observations of tadpoles.

Compare frogs with toads on a venn diagram (how different and same).

Compare chicken egg with make believe frog eggs (tapioca pudding) on a venn diagram.

Drama:

Create a puppet show (story taken from Frog and Toad are Friends) in whole class or collaborative groups.

Create Reader's Theatre script of the adventure of Frog and Toad.

Other:

Visit state park.

Field trip to Knotts' Berry Farm, aquatic park, museum, pet shops, Los Angeles Zoo, or San Diego Zoo.

Interviews with naturalists.

3. PRESENTING (sharing facts, ideas, and impressions)

Oral:

Students report from collaborative groups on what they learned, and record information on chart (goes along with What We Know and What We Want to Know charts).

Drawing (Illustrations or Art)

Diorama

Materials: shoe box (leave lid off)
tempera paint
paint brush
construction paper
glue
pencil
crayons/markers
scissors
tape
large index card

Directions:

1. Paint or cover outside of box with paper.
(If painting, paint on two different days)
2. Turn box until opened top is on side.
3. Cover inside box with blue (for sky) and green (for grass) construction paper on all four sides.
4. Draw on separate construction paper grass,

trees, or flowers and cut and glue setting inside box.

5. Draw frog and toad on construction paper.
6. Cut frog and toad out and leave a tab on the bottom.
7. Fold tabs under.
8. Glue frog and toad in center of scene.
9. Write about scene or story on large index card.
10. Glue card to outside of box.

Peek Box

Materials:

Shoe box (leave lid on)

tempera paint

paint brushes

construction paper

glue

pencils

crayons/markers

scissors

tape

large index card

Directions:

1. Paint or cover with paper outside of box.
2. Take lid off and cover bottom with green (for grass) or brown (for dirt) construction paper.

3. Cover sides with blue (for sky) construction paper.
4. Draw frog, toad, trees, flowers, etc. on construction paper.
5. Cut out frog, toad, trees, flowers, etc. and leave tab on bottom.
6. Fold tabs under.
7. Glue all objects in scene on the bottom towards the back of the box.
8. Put lid back on box and cut out a peek hole at the other end of the box.
9. Cut a square on top of lid towards back of box.
10. Write about scene of story on large index card.
11. Glue card to outside of box.

Shoebox Filmstrip

Materials:

shoe box (leave lid on)
tempera paint
paint brushes
glue
pencils
crayons/markers
scissors
tape
butcher or white shelf paper
cardboard tubes or wooden dowels rods

Directions:

1. Paint outside of box (two different days)
2. Cut a long rectangle in bottom of shoe box (window for film strip) and turn opening towards front side.
3. Cut long slits in both short sides of box (to bring paper film strip through).
4. Cut butcher paper or shelf paper length-wise so it can be pulled through the slits.
5. Draw and color on paper concerning sequences from story to fit screen (make sure each sequence fits inside screen cut-out).
6. Write story by writing in one sentence for each story sequence (make sure sentence fits inside screen cut-out).
7. Thread the filmstrip through the slits.
8. Secure each end to an empty cardboard tube or dowel rods and roll under.

Frog Banner

Materials:

butcher paper
construction paper
scissors
glue
crayons/markers
pencils

tape

wooden dowel rod

Directions:

1. Cut butcher paper to appropriate size (maybe 3 feet) and shape.
2. Draw frog, toad, or frog prints on construction paper (large frog may be drawn on green butcher paper).
3. Cut and glue objects onto butcher paper.
4. Ponds etc. may be drawn and colored directly on the banner.
5. Put dowel rod on top of paper, roll up, and tape.

Frog Stamp

Materials:

butcher paper

construction paper

scissors

glue

crayons/markers

pencil

Directions:

1. Cut butcher paper to appropriate size (maybe 3 feet).
2. Draw large half circles towards the inside of stamp on all four edges with pencil and marker.

3. Draw frog or prints on construction paper (large frog may be drawn on green butcher paper).
4. Cut out objects and glue onto butcher paper.
5. Write USA and 32° on stamp on side with pencil and then write with marker over it.

Frog Flag

Materials:

butcher paper
construction paper
glue
pencils
crayons/markers
wooden dowel rod

Directions:

1. Cut butcher paper to appropriate size.
2. Draw frog, toad, frog cycle, or frog prints on construction paper.
3. Cut and glue objects onto butcher paper.
4. Write the words "frog flag" on paper.
5. Put dowel rod on side of paper, roll-up, and tape.

Writing:

Published books on Frog and Toad Adventure, Frog Fairytale, or Frog Poem (typed up and put in Frog shape book).

Accordian book on stages of the life cycle of frog.

Accordian Books

(sequencing or factual information)

Materials:

green construction paper (large)
white construction paper (pre-cut)
crayons/markers
glue
pencils
scissors

Directions:

1. Fold green construction paper in half length wise.
2. Cut paper in half on fold.
3. Take one piece of paper and fold in half width-wise.
4. Fold again in half.
5. Open front fold and fold backwards - accordian style.
6. Take four pieces of white construction paper.
7. Number each piece 1 through 4 for each stage of life cycle.
8. Draw and color one cycle on each piece.
9. Glue pictures on front side of accordian style book.
10. Draw head of frog on green construction paper.

11. Cut and glue frog's head on left-side of first cycle picture on back.

12. Write "Frog's Life Cycle" underneath.

Drama:

Perform Puppet Show

Perform Reader's Theater

Puppet Show - "Sick"

(Taken from "Story" in Arnold Lobel's book entitled Frog and Toad are Friends) by: Ms. Lyon and her first grade class

Characters:

Narrator

Fred

Frog

Froggie

Toad

Fredrika

Frogette

Setting:

Inside Frog's House

Props:

Bed

Toast

Cup of Tea

Tray

Puppet Show

The first grade class is now presenting the puppet show called "Sick."

Narrator: Frog and Toad were at Frog's house one spring day.

Frog: I don't feel well.

Toad: Please get into your bed and I will take care of you.

Narrator: So frog got into bed. Toad came back with a cup of tea and a piece of toast on a tray. Suddenly, there was a knock at the front door. Frog and Toad's friends Frogette, Fred, Froggie, and Fredrika walked in.

Frogette: Hi Frog! Why are you in bed?

Frog: I don't feel well.

Fred: Do you have a headache?

Frog: No, I do not have a headache.

Froggie: Do you have a stomachache?

Frog: No, I do not have a stomachache.

Fredrika: Do you have a fever?

Frog: No, I do not have a fever, but I just feel sick!!!

Toad: We will help you get better.
Frogette,
Fred, Froggie
and Fredrika

Narrator: So they all went over to the corner of the room to find out what they could do to help Frog feel better.

Toad: I can dance for frog.

Narrator: So Toad danced and he fell down.

Frogette: I can sing for frog (cough, cough).

Narrator: So Frogette tried to sing, but she had a

frog in her throat.

Fred: I can stand on my head for Frog.

Narrator: So Fred stood on his head, but he fell over and hit his legs on the wall.

Froggie: I can do the splits for Frog.

Narrator: So Froggie tried to do the splits, but he fell on his face.

Fredrika: I can run up and down for Frog.

Narrator: So Fredrika ran up and down, but tripped over Froggie's foot.

They walked back to Frog's bed.

Frog: I feel better now.

Toad,
Frogette,
Fred, Froggie
and Fredrika

We do not feel well.

Narrator: Frog got out of bed so Toad, Frogette, Fred, Froggie, and Fredrika laid on the bed.

Frog: I will help all of you feel better.

Narrator: So Frog danced, sang a song, stood on his head, did the splits, and ran up and down, but all his friends were asleep on top of the bed.

The End

Puppet Show - "May"

(Taken from "Spring" in Arnold Lobel's book entitled
Frog and Toad are Friends)

By: Ms. Lyon and her first grade class

Characters:

Narrator	Frawn
Frog	Frank
Toad	Frankie
Freddie	Fredrina

Setting:

Inside Frog's House

Props:

bed	trees
calendar	sun
flowers	

Puppet Show

The first grade class is now presenting the puppet show called "May."

Narrator: Frog and Toad were at Frog's house one spring day.

Toad: Why are you in bed, Frog?

Frog: I am tired and I want to stay in bed.

Narrator: Suddenly, there was a knock at the front door. Frog and Toad's friends Freddie, Frawn, Frank, Frankie, and Fredrina walked in.

Freddie: We came over to play with you outside in the warm sunshine.

Frawn: What are you doing in bed, Frog?

Frog: I am tired and I want to stay in bed.

Frank: We want to play with you!!

Frog: Good night everyone. Wake me up in May.

Narrator: So they all went over to the corner of the room to think of how to wake up Frog.

Frankie: Let us tear off the pages of the calendar up to May. Then Frog will wake up.

Narrator: So they pulled off the pages of November, December, January, February, March and April.

Fredrina: Now it is May. Let us wake up Frog.

Narrator: So they walked back to Frog's bed.

Toad: Wake up, Frog. It is May. Time to get up.

Frog: The calendar is on May so it is time to get up!!

Narrator: They all walked outside. They saw the pretty trees and flowers. They felt the warm sunshine. As they walked, they met up with their other friends and began to sing a song called "The Little Green Frog."

The End

Other:

P.E.: Leap Frog
Leap Frog Relay

Music: "Little Green Frog"

Learning centers student activated

Student tapes of reading

Academic Fair

Frog pond (child's small wading pool with drop
cloth hung from ceiling-use marks to draw
cattails, sun, flowers, etc.)

Refreshments

Frog soup (Tahitian punch with sliced lemons
and limes as lily pads)

Frog treats (cookies and bars)

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APPENDIX C

THE READING AND WRITING CONNECTION

Life Cycles of Animals

Literature base: The Very Hungry Caterpillar
by Eric Carle

ACTIVITY PLANNING FORM

Model for comprehension - based on Smith, Goodman, and
Meredith:

Name of Cycle: Life Cycle of Butterflies (Caterpillars
and Moths)

Other Cycles: Other integrating life cycles may include
other insects. Topics of rivers are
addressed in the bibliography section.

Date:

Students: First or Second Grade

ACTIVITIES FOR:

1. PERCEIVING (gaining new facts, ideas, and impressions)

Independent Reading: (or shared or guided reading)

Information stories, narratives and textbook.

Read Aloud:

Fiction, non-fiction, and poems from bibliography.

Conversation/Discussion

Discussions on read-aloud and independent reading
beginning in collaborative groups and moving to
whole classroom group.

Presentation: Caterpillars, butterflies and moths.

Films (Videotapes):

How Insects Grow produced by Kids' Video.

(See bibliography section for more films.)

Photos, Posters, etc.:

Pictures of different butterflies and moths living in their natural habitats.

Chart of butterfly life cycle.

Map (atlas) - butterfly and moth species prominent in each continent.

Globe

2. IDEATING (responding to new facts, ideas, and impressions).

Oral:

Authoring cycle curriculum component: What We Know and What We Want to Know charts (Creating Classroom for Authors by Harste, Short, & Burke, p. 366).

Drawing (Illustrating):

Drawing butterflies in natural habitats.

Drawing life cycle of butterfly.

Writing:

Writing diary of butterfly or moth (referring to life cycle and feelings) or narrative story taken from I Wish I Were A Butterfly story (use another insect).

Writing logs, information stories, poems, or narratives.

Experimenting:

Aquarium or bottle, caterpillars, leaves, or branch.

Raising Butterflies From Caterpillars with
Butterfly Garden kit (by Insect Lore U.S.A. - P.O.
Box 1535, Shafter, CA. 93263).

Students record in log books observations of
caterpillars turning into butterflies.

Compare butterflies with moths on a venn diagram
(how different and same).

Drama:

Create a finger puppet show (story taken from I
Wish I Was A Butterfly).

Other:

Visit ponds, flower gardens, or nature center.

Field trip to an arboretum.

Interview naturalists or lepidopterist.

Field trip to natural history museums with
butterfly collections.

3. PRESENTING (sharing facts, ideas, and impressions):

Oral:

Students report from collaborative groups what they
have learned and put information on What We Have
Learned chart (which goes along with What We Know
and What We Want to Know charts).

Drawing (Illustration or Art):

Butterfly Tree

Materials:

Large coffee can (lid off)
Medium sized bare tree branch
Different colored sand
Different colored construction paper
Tissue paper
Glue
Tape
Scissors
Pencil

Directions:

1. Cover outside of coffee can with paper.
2. Fill coffee can with sand.
3. Stick tree branch into sand.
4. Draw and cut out different sizes and colors of butterfly shapes from construction paper.
5. Cut different colored tissue paper into small squares.
6. Wad up tissue paper, dip wads into glue, and stick close together on butterflies.
7. When dry, use loops of tape to cluster butterflies on the trees.

Mobile

Materials:

Contact paper or wrapping paper
Butterfly shape

Glue

Scissors

Pencil

Yarn or string

Chopsticks or small wooden dowel rods

Directions:

1. Fold contact or wrapping paper in half.
2. Trace and cut two butterfly shapes.
3. Glue shapes together with pattern facing out.
4. Draw, cut, and glue black construction paper for body and antennae onto butterfly.
5. Hang butterfly with yarn onto dowel rod.
6. Repeat directions to make more butterflies to balance mobile.
7. Option: Hang different stages of butterfly.

Ink Blot Butterflies

Materials:

Different colors of tempera paint

Sponges

White construction paper

Marker

Pencil

Directions:

1. Fold paper in half.
2. Draw and cut out a butterfly shape.
3. Open butterfly.

4. Dip sponge in paint and put several "blots" on one side of paper.
5. Fold and pat paper.
6. Open paper and repeat directions for other colors.
7. Dry and display with Butterfly Diary attached.

Folding Butterfly

Materials:

Tissue paper

5" square tissue paper

Wire or pipe cleaner

Directions:

1. Fold square accordian style at a diagonal.
2. Tie pleated squares together in middle with wire or pipe cleaner.
3. Pull ends of pipe cleaner to top and fan out for antennae.
4. Spread wings apart.

Writing:

Published books on Butterfly Diary or I Wish I Were a (another insect) story.

Accordian book on the life cycle of butterfly.

Drama:

Perform Finger Puppet Show.

Perform Reader's Theatre.

Other:

P.E.: Butterfly Relay

Music: "Papillons" by Robert Schumann

Learning Centers - student activated

Students' tapes on reading

Cooking: Fruit Caterpillars

(fruit on a kabob stick).

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APPENDIX D

THE READING AND WRITING CONNECTION

Life Cycles of Animals

Literature base: I Can Read About Whales and Dolphins
by J. I. Anderson

ACTIVITY PLANNING FORM

Model for Comprehension - based on Smith, Goodman, and Meredith:

Name of Cycle: Life Cycle of Whales

Other Cycles: Other integrating life cycles may include sea mammals, fish, other sea animals, or seashore. Topics of dolphins and oceans are addressed in the bibliography section.

Date:

Students: First or Second Grade

ACTIVITIES FOR:

1. PERCEIVING (gaining new facts, ideas, and impressions)

Independent Reading: (or shared or guided reading)

Information stories, narratives, and textbook

Read Aloud:

Fiction, non-fiction, and poems from bibliography.

Conversation/Discussion:

Discussions on read-aloud and independent reading beginning in collaborative groups and moving to whole classroom group.

Films (videotapes):

In the Company of Whales by Roger Payne.

(see bibliography section for more films).

Photos, Posters, etc.:

Pictures of different whales and dolphins living in their natural habitat.

Chart of Whale Life Cycle

Map (atlas) animal species prominent of each continent.

Globe

2. IDEATING (responding to new facts, ideas and impressions)

Oral:

Authoring cycle curriculum component: What We Know and What We Want to Know charts (Creating a Classroom for Authors by Harste, Short, & Burke, p.366).

Drawing (Illustrating):

Drawing whales in ocean.

Drawing life cycle of whales.

Writing:

Writing Whale Tale or Whale Haiku Poem.

Writing logs, information stories, poems or narratives.

Experimenting:

Aquarium with fish.

Students can record in log book observation of fish.

On field trip to aquarium, record whale movements.
Compare whales with dolphins on a venn diagram (how different and same).

Drama:

Create a play about whales.
Create Reader's Theater script of whales.

Other:

Visit aquatic park or marine museum.
Field trip to San Diego Zoo or whale watching tour.
Interview naturalists, oceanologist, or
oceanographer.

3. PRESENTING (sharing facts, ideas, and impressions)

Oral:

Students report from collaborative groups on what
they learned and record information on chart (goes
with What We Know and What We Want to Know charts).

Drawing:

Whale Environment Diorama

Materials:

Shoe box (lid off)
Tempera paint
paint brush
construction paper
thread or string
blue plastic wrap
glue

sand

pencil

crayons/markers

scissors

tape

large index card

Directions:

1. Paint or cover outside of box with paper.
2. Turn box until opened top is on side.
3. Cover inside box with blue (for water) and brown (for ground) construction paper on all four sides.
4. Cover brown paper with glue and put sand on it.
5. Draw on construction paper whales, dolphins, fish, seaweeds, and sea shells.
6. Cut out seaweeds and glue some on backside of box.
7. Cut out rest of seaweeds, seashells, and fish, and leave tab at bottom.
8. Fold tabs under and glue to center of scene.
9. Cut out whale and dolphin, glue to string, and hang from top of box.
10. Cover front of box with blue plastic wrap.
11. Write facts learned about whales on card and glue on top of box.

Whale stamp

Whale banner

Whale Flag

Save the Whale Poster

Writing:

Published books on Whale Tales or Whale Haiku Poem
Accordion Book on life cycle of whale.

Drama:

Perform play about whale tales.
Perform Reader's Theater.

Other:

P.E.: Whale Race
Music: "Whales Alive" (includes voices of the
Humpback Whale by Living Music Records)
Learning Centers - student activated
Student Tapes of reading
Ocean Scene (drop cloth hung from ceiling with
whales, dolphins, and fish painted in by marker.
At bottom is real dirt as seashore with real
seashells.

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APPENDIX E

THE READING AND WRITING CONNECTION

Life Cycles of Plants

Literature base: Pumpkin Pumpkin

by Jeanne Titherington and

There is a Carrot in My Ear and Other

Noodle Tales by Alvin Schwartz

ACTIVITY PLANNING FORM

Model for comprehension - based on Smith, Goodman, and Meredith:

Name of Cycle: Life Cycle of Vegetables and Fruits

Other Cycles: Other integrating life cycles may include wildberries, wheat, or oats. Topics of gardening, nutrition and cooking are addressed in the bibliography section.

Date:

Students: First or Second Grade

ACTIVITIES FOR:

1. PERCEIVING (gaining new facts, ideas, and impressions)

Independent Reading: (or shared or guided reading)

Information stories, narratives, and textbook.

Read Aloud:

Fiction, non-fiction, and poems from bibliography.

Conversation/Discussion:

Discussions on read-aloud and independent reading

beginning in collaborative groups and move to whole classroom group.

Presentations: Vegetables and Fruits

Collect variety of fruits and vegetables with seeds and put on display.

Films (videotapes):

Jack and the Bean Stalk by Hanna-Babera (see bibliography section for more films).

Photos, Posters, etc:

Pictures of different vegetables and fruits (in garden, picked, or cooked).

Chart of growing cycle of vegetables and fruits.

Map (atlas) plant species prominent in the United States and other countries.

Globe

2. IDEATING (responding to new facts, ideas, and impressions).

Oral:

Authoring cycle curriculum component: What We Know and What We Want to Know charts (Creating a Classroom for Authors by Harste, Short, & Burke, p. 366).

Plot chart of story structure from Pumpkin Pumpkin by Jeanne Titherington.

Plot chart of story structure from There is a Carrot in My Ear and Other Noodle Tales by Alvin

Schwartz.

Drawing (Illustration):

Drawing vegetables and fruits (in garden or picked).

Drawing growing cycle of vegetables.

Drawing and labeling parts of vegetables.

Writing:

Writing fiction story with story structure of Pumpkin Pumpkin by Jeanne Titherington; however, author should use a different vegetable.

Writing a Noodle Tale or another Jack in the Bean Stalk Fairytale.

Writing a vegetable soup or salad recipe.

Writing logs, information stories, poems, or narratives.

Experimenting:

Observation of vegetables or fruits.

Plant growth--plant bean seeds 1/4 inch deep in pot with 50% potting soil-vermiculite mixture. After seeds sprout, experiment by putting one plant in sunlight and the other in shade or watering some plants and keeping others dry. Also, this experiment could be conducted with fully grown green plants.

Root growth--Plant bean seeds close to side in clear plastic cups with 50% potting

soil-vermiculite mixture. As roots grow, observe root growth. May also experiment by putting one plant in the sunlight and the other in the shade or watering some plants and keeping others dry.

Sprouting seeds growth--Line jar with paper towels, place cotton balls on the inside, place seeds between glass and papertowel, and pour water into bottom of jar. Water is soaked up by towels.

Students can measure growth and write observations in log books.

Students may plot growth on chart.

Gardening:

Plant vegetable garden indoors or outdoors.

Experimenting on those plants can be done.

Measuring growth, writing down observations, and plotting growth on a chart may also be done.

Drama:

Create a pantomime script whereby narrator reads and other students pantomime story.

Other:

Visit pumpkin patch or local farms, commercial greenhouse, seed store, or nursery.

Investigate the produce section of a supermarket.

Interviews with horticulturalists or garden club member.

3. PRESENTING (sharing facts, ideas, and impressions):

Oral:

Student report from collaborative groups on what they learned and record information on chart (goes with What We Know and What We Want to Know charts).

Drawing (Illustration or Art):

Vegetable or Fruit Prints

Materials:

tempera paint
shallow container
construction paper
paper towels
onions
green peppers
artichokes
broccoli
orange slices

Directions:

1. Cut food lengthwise and dry on paper towel.
2. Dip the cut surface into paint in shallow container.
3. Blot excess paint on paper towel.
4. Print design several times on construction paper.

Seed Mosaic

Materials:

Different sizes, shapes, and colors of seeds

Construction paper

glue

pencil

Directions:

1. Draw design on paper.
2. Pour glue on drawing line and put seeds on top.
3. Glue small areas on the inside and place seeds down.

Writing:

Published books on vegetables narrative story,

Mouse Soup Adventure, fairytale, recipe, or poem.

Accordion book on the growth cycle of a vegetable (pumpkin).

Drama:

Perform pantomime.

Other:

P.E.: Hot Potato

Jump Rope - Chant "One Potato"

Music: "Five Little Pumpkins" from Singing and Rhyming of Our Singing World series.

Learning Centers--student activated.

Student tapes of reading

Cooking: Vegetable soup or fruit salad
fruit drink

pumpkin or apple bars or cookies

Vegetable Tasting Party

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APPENDIX F

THE READING AND WRITING CONNECTION

Life Cycles of Plants

Literature base: Mouse Soup

by Arnold Lobel

ACTIVITY PLANNING FORM

Model for comprehension - based on Smith, Goodman, and Meredith:

Name of Cycle: Life Cycle of Flowers

Other Cycles: Other integrating life cycle may include wild flowers and perfume. Other topics of dry flowers, gardening and colors are addressed in the bibliography section.

Students: First and Second Grade

ACTIVITIES FOR:

1. PERCEIVING (gaining new facts, ideas, and impressions)

Independent Reading: (or shared or guided reading)

Information stories, narratives, and textbook.

Read Aloud:

Fiction, non-fiction, and poems taken from bibliography.

Conversation/Discussion:

Discussions on read-aloud and independent reading beginning in collaborative groups and moving to whole classroom group.

Presentations:

Flowers

Display seeds and bulbs

Films (videotapes):

Beauty and the Beast by Hi-Tops Video.

Photos, Posters, etc.:

Pictures of different flowers in their natural habitat.

Chart on growing cycle of flower.

Chart on parts of a flower.

Map (atlas) flower species prominent of United States and other countries.

Globe

2. IDEATING (responding to new facts, ideas, and impressions):

Oral:

Authoring cycle curriculum component: What We Know and What We Want to Know charts (Creating a Classroom for Authors) by Harste, Short, & Burke, p. 366).

Drawing (Illustrating):

Drawing flowers in natural habitats

Drawing growing cycle of flowers

Writing:

Writing a fairytale.

Writing logs, information stories, poems, or narratives.

Experimenting:

Gardening:

Plant flower garden indoors or outdoors (both seeds and bulbs).

Experiments may include putting one flower in sunlight and the other in shade or watering some plants and keeping others dry.

Students may predict, measure growth, and write observation in log book. They may also plot growth on chart.

Water Movement Up Stem:

Add food coloring to a glass of water. Place flower in glass.

Students may predict, observe, and write data into log book.

Drama:

Create a finger puppet show on flowers.

Create a fairytale.

Other:

Visit a greenhouse or flower shop.

Field trip to an arboretum.

Interviews with horticulturalists.

3. PRESENTING (sharing facts, ideas, and impressions)

Oral:

Students report from collaborative groups on what they learned and record information on chart (goes

along with What We Know and What We Want to Know charts).

Drawing (Illustration or Art):

Crepe paper flowers

Materials:

crepe paper or tissue paper (different colors)
pipe cleaners
pencils
scissors
glue

Directions:

1. Cut pipe cleaner into one 5-inch and two 3-inch lengthwise.
2. Lay the two 3-inch pipe cleaners in an X shape and place one 5-inch cleaner down the middle. Twist all pipe cleaners towards middle.
3. Cut crepe or tissue paper into five to eight 4-1/2 inch petals.
4. Arrange and glue petals around base of pipe cleaners (stamens).
5. Cut green crepe or tissue paper into three 4-1/2 inch leaves.
6. Wrap and glue leaves around flower petals.

Seed Mosaic

Flower Mural

Dry Flower Collage

Potpourri Sachet

Writing:

Published books on fairytale or poem.

Accordian book on growing stages of flowers.

Diagram parts of flower and what each part does on chart.

Other:

Music: I Love the Flowers by Ester Nelson and

Everything Grows by Raffi

Learning Centers - student activated.

Student tapes on reading.

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APPENDIX G

THE READING AND WRITING CONNECTION

Life Cycles of Plants

Literature base: The Giving Tree

by Shel Silverstein

ACTIVITY PLANNING FORM

Model for comprehension - based on Smith, Goodman, and Meredith:

Name of Cycles: Life Cycle of Trees

Other Cycles: Other integrating life cycles may include rain forest and paper. Topics of seasons and water cycles are addressed in the bibliography section.

Date:

Students: First or Second Grade

ACTIVITIES FOR:

1. PERCEIVING (gaining new facts, ideas, and impressions)

Independent Reading: (or shared or guided reading)

Information stories, narratives, and text book.

Read Aloud:

Fiction, non-fiction, and poems from bibliography.

Conversation/Discussion:

Discussions on read-aloud and independent reading beginning in collaborative groups and moving to whole classroom group.

Presentations:

Trees

Films (videotapes):

Flowers, Plants, and Trees by Tell Me Why.

Photos, Posters, etc.:

Pictures of different trees in their natural surrounding.

Chart on growing cycle of trees.

Chart on parts of trees.

Map (atlas) - tree species prominent in the United States and other countries.

Globe

2. IDEATING (responding to new facts, ideas, and impressions)

Oral:

Authoring cycle curriculum component: What We Know and What We Want to Know charts (Creating a Classroom for Authors by Harste, Short & Burke, p. 366).

Drawing (Illustrating):

Drawing trees in natural surroundings.

Drawing growth cycle of trees.

Writing:

Writing a Johnny Appleseed folktale or diary of a tree.

Writing logs, information stories, poems, or

narratives.

Experimenting:

Grow an Avocado Tree:

Place an avocado seed pit into a glass of water.

Place tooth picks into sides of pit to hold it off bottom of glass.

Students may record observations in log book.

Which Tree Grows Fastest?:

A Ponderosa Pine and Spruce Pine may be purchased through Datil Mountain Evergreen in Datil, New Mexico, telephone number (505) 772-5525 which is called "Tree in a Box." Both trees would grow inside classrooms.

Students may measure, record, and write observations of both trees in log book. Growth of both trees would be put on one graph as a comparison.

Compare Ponderosa Pine with a Maple Tree on a venn diagram (how different and the same).

Drama:

Create a Johnny Appleseed Folktale.

Create Reader's Theatre script for Johnny Appleseed Diary.

Other:

Visit produce section of supermarket, city park, garden center, or greenhouse.

Field trip to an apple tree farm, tree farm, or local arboretum.

Interview with naturalist, landscape architect, nursery person, park ranger, or arborist.

3. PRESENTING (sharing facts, ideas, and impressions)

Oral:

Students report from collaborative groups on what they learned and record information on chart (goes along with What We Know and What We Want to Know charts).

Drawing (Illustrating or Art):

Apple printing

Materials:

Green, yellow, and red tempera paint

White construction paper

Apples

Plastic foam meat trays

Paper towels

Directions:

1. Cut some apples in half vertically and some horizontally (one hour before).
2. Place on paper towels to dry.
3. Students put apple into paint in plastic foam tray.
4. Blot apple on paper towel.
5. Gently press apple onto white paper.

6. Repeat with different apple in different color of paint.

Leaf Printing

Leaf Collage

Materials:

Pressed leaves
seed pods
seeds
bark chips
sand
glue
colored cardboard squares
pencil

Directions:

1. Draw a design pattern.
2. Select leaves, pods, seeds and bark chips and place on cardboard in design pattern.
3. Pick up object, put glue on, and put back onto cardboard.
4. Pour glue over rest of design.
5. Spread sand over glue.

Writing:

Publish books on Johnny Appleseed Folktale or diary.

Flip-flap book on stages of the growth cycle of a tree.

Flip-Flap Book

Materials:

One 12-inch x 18-inch or 9-inch x 12-inch paper

Scissors

Crayons/markers

pencils

Directions:

1. Fold paper into eighths.
2. Open and cut on 3 folds (width-wise) down to center fold (fold going length-wise and in opposite direction.
3. On top of flaps, write name of each stage.
4. Underneath each flap illustrate each stage.

Drama:

Perform Johnny Appleseed Folktale.

Perform Reader's Theatre on Johnny Appleseed Diary.

Other:

Music: "Whirlwind" on More Singing Fun by Bowmar Records

"Chopin Waltz in D Flat OP.64, No. 1"

Arthur Rubinstein, Pianist by RCA Records (LSC2726).

Apple Trees in Bloom by Ester Nelson.

Cooking: Make Applesauce

Learning Centers - Student Activated

Students' tapes of reading

Apple Tasting Party:

On 4 paper plates, serve cut-up pieces of Red Delicious, Golden Delicious, Granny Smith, and McIntosh. On a chart write names, description, and how each tasted. On a graph, write name of apples and record students' favorite apple.

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APPENDIX H

THE READING AND WRITING CONNECTION

Life Cycles of People

Literature base: Why Mosquitoes Buzz in People's Ears

by Vera Aardema

ACTIVITY PLANNING FORM

Model for comprehension - based on Smith, Goodman, and Meredith:

Name of Cycle: Life Cycle of African Americans

Other: Other topics may include African history customs, language, habitats, artists, composers, inventors, transportation, and currency. Topics of family, celebrations, and growth cycle (birth to death) are addressed in the bibliography section.

Date:

Students: First and Second Grade

ACTIVITIES FOR:

1. PERCEIVING (gaining new facts, ideas, and impressions)

Independent Reading: (or shared or guided reading)

Information stories, narratives, and text book.

Read Aloud:

Fiction, non-fiction, and poems from bibliography.

Conversation/Discussion:

Discussions on read-aloud and independent reading beginning in collaborative groups and moving to whole classroom group.

Presentations:

African Americans

Films (videotapes):

Follow the Drinking Gourd by Rabbit Ears

(see bibliography section for more films).

Photos, Posters, etc.:

Pictures of African-Americans, families,
celebrations, and growth cycle (birth to death)

Map of United States

Map of continents

Globe

2. IDEATING (responding to new facts, ideas, and impressions)

Oral:

Authoring cycle curriculum component: What We Know
and What We Want to Know charts (Creating a
Classroom for Authors by Harste, Short & Burke, p.
366).

Drawing (Illustrating):

Mural drawing of African-Americans (families,
celebrations or growth cycle - birth to death).

Writing:

Writing on African Folktale.

Writing logs, information stories, poems, or
narratives.

Experimenting:

Growing plants of Africa:

Rubber Tree

Animals of Africa:

Tree Frog

Drama:

Create a play from an African Folktale.

Create a Reader's Theater Script.

Other:

Visit multicultural festivals

Field trip to Los Angeles Zoo, San Diego Zoo, or
museum.

Interview an African-American historian.

3. PRESENTING (sharing facts, ideas, and impressions)

Oral:

Students report from collaborative groups on what
they learned and record information on chart (goes
along with What We Know and What We Want to Know
charts).

Drawing (Illustrating or Art):

Masks

African Drums

Writing:

Publish books on African Folktale.

Drama:

Perform African Folktale.

Other:

P.E.: Snake (game from Ghana)

Folkdances

Music: "Kwanzaa's Here" by Jean Warren, Small
World of Celebrations (Warren Publishing
House, 1988).

Obwisana by Ian Williams

(see bibliography section for more songs).

Cooking: African native food

Learning Centers - student activated

Students' tapes of reading

African Safari Party

BIBLIOGRAPHY

Fiction

- | | |
|---|--|
| Nandi
Folktale | Aardema, Verna. <u>Bringing the Rain to Kapiti-Plain.</u> (Dial, 1981). ISBN 0-14-054616-2. |
| West
African
Tale | Aardema, Verna. <u>Why Mosquitoes Buzz in People's Ears: A West African Tale.</u> (Dial Books, 1978).

Bang, Molly. <u>Ten Nine Eight.</u> (Greenwillow, 1983). |
| African
Folktale | Bang, Molly. <u>Wiley and the Hairy Man.</u> (Macmillan, 1976).

Brenner, Barbara. <u>Wagon Wheels.</u> (Harper & Row, 1978). |
| Black
American
Spiritual
Songs | Bryan, Ashley. <u>I'm Going to Sing: Black American Spirituals.</u> (Vol.2). (Atheneum/Macmillan, 1982). |
| Leopard
and Africa | Buchwald, Art, American Broadcast, Rick Reiner and AIMS Media. <u>The Bollo Caper</u> [Videocassette]. (Aims Media, 1989).

Cameron, Ann. <u>More Stories Julian Tells.</u> (Knopf, 1986).

Children's Circle. <u>Stories from the Black Tradition</u> [Videocassette]. (Children's Circle Studies, 1992). |
| African
Proverb | Cowen-Fletcher, Jane. <u>It Talks a Village.</u> (Scholastic, 1994). ISBN 0-590-46573-2. |
| Africa | Daly, Ingrid and Niki. <u>Somewhere in Africa.</u> (Dutton, 1992). |
| Language | Feelings, Muriel and Tom. <u>Jambo Means Hello: Swahili Alphabet Book.</u> (Dial, 1974). |
| Families | Flournoy, Valerie. <u>The Patchwork Quilt.</u> (Dial, 1985).

Greenfield, Eloise. <u>Me & Neesie.</u> (Harper & Row, 1975). |

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- Grandparents Hoffman, Mary. Amazing Grace. (Dial, 1991). ISBN 0-8037-1040-2.
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- Family Johnson, Angela. When I Am Old With You. (Orchards, 1990). ISBN 0-531-07035-2.
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- Animals Lewin, Hugh. Jafta. (Carolrhoda, 1983).
- Ngoni Tale Martin, Francesca. The Honey Hunters. (Candlewick Press, 1992). ISBN 1-56402-276-5.
- West African Tale McDermott, Gerald. Zomo, the Rabbit. (Harcourt Brace Jovanovich, 1992). ISBN 0-15-299967-1.
- Diversity Nikola, Lisa, W. Bein' With You This Way. (Lee & Low, 1994). ISBN 1-880000-05-09.
- Petrie, Catherine. Joshua James Likes Trucks. (Children's Press, 1988).
- Culture Raschka, Chris. Charlie Parker Played Be Bop. (Orchard/Jackson, 1992).
- Ringgold, Faith. Tar Beach. (Crown, 1991).

African Tale Steptoe, John. Myfarro's Beautiful Daughters.
(Lothrop, Lee & Shepard, 1987). ISBN
0-688-04045-4.

African Tale Ward, Leila. I Am Eyes: Ni Macho.
(Scholastic, 1978). ISBN 0-590-44854-4.

Culture Williams, Shirley Anne. Working Cotton.
(Harcourt Brace Jovanovich, 1992). ISBN
0-15-299624-9.

Africa Wilner, Isabel. When Africa Was Home.
(Dutton, 1991).

Legends Winter, Jeanette, Morgan Freeman and Rabbit
Ears. Follow the Drinking Gourd
[Videocassette]. (Rabbit Ears, 1992).

Non-Fiction

Biography Adler, David A. A Picture Book of Martin
Luther King, Jr. (Holiday House, 1989).
ISBN 0-8234-0770-5.

Biography Aliko. A Weed is a Flower: The Life of George
Washington Carver. (Prentice Hall, 1977).

Africa Ellis, Veronica. Afro-Bets First Book about
Africa. (Just Us Books, 1990).

Biography Everett, Gwen. Li'l Sis and Uncle Willie: A
Story on the Life and Paintings of William H.
Johnson. (Rizzoli, 1992).

Language Feelings, Muriel. Moja Means One: Swahili
Counting Book. (Dial, 1977). ISBN
0-14-054662-6.

Language Haskins, Jim. Count Your Way Through Africa.
(Carolrhoda, 1992). ISBN 0-87614-347-8.

Culture McKissack, Patricia and Fredrick. Great
African American Series. (Enslow, 1991).

Biography Medearis, Angela. Picking Peas For a Penny.
(Scholastic, 1990). ISBN 0-590-45942-2.

Biography Schmidt, Diane. I Am A Jesse White Tumbler.
(Whitman, 1990). ISBN 0-8075-3444-7.

Bibliography Wisniewski, David. Sundiata: Lion King of Mali. (Scholastic, 1990).

Poems and Songs

Seasons and Families Adoff, Arnold and Jerry Pinkney. In for Winter, Out for Spring. (Harcourt Brace Jovanovich, 1991). ISBN 0-15-238637-8.

Greenfield, Eloise. Honey, I Love! (Harper Trophy, 1978). ISBN 0-690-01334-5.

Joseph, Lynn. Coconut Kind of Day. (Lothrop, Lee & Shepard, 1990). ISBN 0-688-09120-2.

Black Spiritual Kalbach, Donald, Arranger. When the Saints Go Marching In [Cassette]. (Silver Burdette & Ginn, 1990).

Little, Lessie Jones. Children of Long Ago. (Philomel, 1988). ISBN 0-399-21473-9.

Folklore Michels, Barbara and Bettye White. Apples on a Stick: The Folk Lore of Black Children. (Coward, McCann and Geoghegan/Putnam, 1983).

Black American Game Song Shapiro, Lauren, Arranger. All Around the Maypole [Cassette]. (Silver Burdette & Ginn, 1990).

African Tale Tadjó, Veronique. Lord of the Dance: An African Retelling. (Lippincott, 1990). ISBN 0-397-32352-2.

Ghana Folk Song Williams, Ian (Arranger). Obwisana [Cassette]. (Silver Burdette & Ginn, 1990).

Black American Game Song Williams, Ian (Arranger). Punchinella [Cassette]. (Silver Burdette & Ginn, 1990).

APPENDIX I

THE READING AND WRITING CONNECTION

Life Cycles of People

Literature base: The Legend of the Indian Paint Brush and
The Legend of the Blue Bonnet
by Tomie de Paola

ACTIVITY PLANNING FORM

Model for comprehension - based on Smith, Goodman, and
Meredith:

Name of Cycle: Life Cycle of Native Americans

Other: Other integrating life cycles may include
Indians from Canada, Mexico, India, and
other countries. Other topics may include
American tribes, artists, composers,
inventors, history, customs, habitats,
transportation, and currency.
Topics of family, celebrations, and growth
cycle (birth to death) are addressed in
the bibliography section.

Date:

Students: First and Second Grade

ACTIVITIES FOR:

1. PERCEIVING (gaining new facts, ideas, and impressions)

Independent Reading: (or shared or guided reading)

Information stories, narratives, and text book.

Read Aloud:

Fiction, non-fiction, and poems from bibliography.

Conversation/Discussion:

Discussions on read-aloud and independent reading beginning in collaborative groups and moving to whole classroom group.

Presentations:

Native Americans

Films (videotapes):

The Legend of the Bluebonnet: An Old Tale of Texas

The Legend of the Indian Paintbrush by Tomie

DePaola

(see bibliography section for more films)

Photos, Posters, etc.:

Pictures of Native-Americans, families, celebrations, and growth cycle (birth to death).

Map of United States.

Map of tribal divisions in North America.

Map of continents.

Globe

2. IDEATING (responding to new facts, ideas, and impressions)

Oral:

Authoring cycle curriculum component: What We Know and What We Want to Know charts (Creating a Classroom for Authors by Harste, Short & Burke, p. 366).

Drawing (Illustrating):

Mural drawing of Native-Americans (families, celebrations or growth cycle - birth to death).

Writing:

Writing on Indian legend about a wildflower.

Writing logs, information stories, poems, or narratives.

Experimenting:

Grow Native-American plants:

Pumpkins, squash

Popcorn

Grow seeds to full grown plants

Drama:

Create a puppet show about a legend.

Create a Reader's Theater script.

Other:

Visit multicultural festivals, fair, or state fair.

Field trip to Knott's Berry Farm or Museum.

Interview a Native-American historian.

3. PRESENTING (sharing facts, ideas, and impressions)

Oral:

Students report from collaborative groups on what they learned and record information on chart (goes along with What We Know and What We Want to Know charts).

Drawing (Illustrating or Art):

Masks

Totem pole

Tepees

Writing:

Publish books on Indian Legend.

Drama:

Perform Indian Legend.

Other:

P.E.: Stickball

Indian tribal dance

Music: "Corn Grinding Song" (Zuni Indian Song),
Brownies' Own Songbook (Girl Scouts of
U.S.A., 1968).

Grinding Corn arranged by Ian Williams
(Hopi Indian Song).

Cooking: Cornbread

Popcorn

Learning Centers - student activated

Students' tapes of reading

Indian Pow Wow

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|-------------------|---|
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| | Baas, Althea. <u>Grandfather Grey Owl Told Me.</u> (Montana Council for Indian Education). |
| | Baker, Betty. <u>Little Runner of the Long House.</u> (Harper & Row). |
| Southwest Indians | Baylor, Byrd, Will Rogers, and Southwest Series. <u>Hawk I'm Your Brother</u> [Videocassette]. (Southwest Series, 1988). |
| Culture | Baylor, Byrd, Will Roberts and Southwest Series. <u>The Other Way to Listen</u> [Videocassette]. (Southwest Series, 1988). |
| Art | Blood, Charles. <u>The Goat In the Rug.</u> (Macmillan, 1990). ISBN 0-689-71418-1. |
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| | Clark, Ann. <u>Blue Canyon Horse.</u> (Viking Press). |
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| Legend | De Paola, Tomie. <u>The Legend of the Bluebonnet.</u> (G. P. Putnam's Sons, 1983). ISBN 0-399-20937-9. |
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| | Dixon, Ann. <u>How Raven Brought Light to the People.</u> (Macmillan, 1992). |

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- Friskey, Margaret. Indian Two Feet and His Horse. (Scholastic, 1984).
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- Legend (Plains Indians) Goble, Paul Adopted by the Eagles. (Macmillan, 1994). ISBN 0-02-736575-1.
- Legend Goble, Paul. Iktomi and the Buffalo Skull. (Orchard, 1991). ISBN 0-531-05911-1.
- Legend Goble, Paul. Iktomi and the Buzzard. (Orchard, 1994). ISBN 0-531-06812-9.
- Legend Goble, Paul. Iktomi and the Ducks. (Orchard, 1994). ISBN 0-531-08483-3.
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- Harvey, Lois. Toyanukis' Rabbit. (Melmont Publishers).
- Folklore Johnston, Tony. The Tale of Rabbit and Coyote. (C. P. Putnam's Sons, 1994). ISBN 0-399-22258-8.
- Indian Folklore Kingsley, Ben, Ravi Shankar, Kurt Vargo, and Brian Gleeson. The Tiger and the Brahmin [Videocassette]. (Rabbit Ears, 1991).
- Grandfathers Martin, Jr., Bill and John Archambault. Knots on a Counting Rope. (Harry Holt, 1987). ISBN 0-8050-0571-4.
- Legend Pueblo McDermott, Gerald. Arrow to the Sun. (Puffin, 1974). ISBN 0-14-050211-4.
- Legend McDermott, Gerald. Coyote. (Harcourte Brace, 1994). ISBN 0-15-220724-4.
- Legend McDermott, Gerald. Raven. (Harcourte Brace, 1993). ISBN 0-15-265661-8.
- Miles, Miska. Annie and the Old One. (Little, Brown, 1971).

- Ojibway
(family) Osofsky, Audrey. Dreamcatcher. (Orchard, 1992). ISBN 0-531-05988-X.
- Root, Phyllis. Coyote and the Magic Words. (Lothrop, Lee, & Shepard, 1993). ISBN 0-688-10308-1.
- Legends VanLaan, Nancy -retold. Rainbow Crow. (Alfred Knopf, 1989). ISBN 0-394-99577-5.
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- Folklore
(Iroquois) Zimmer, Dirk. The Naked Bear: Folk Tales of the Iroquois. (Morrow, 1987).
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- History
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- Art (Games
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- Art Language Hofsinde, Robert. Indian Picture Writing. (William Morrow).
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- Trimble, Stephen. The Village of Blue Stone. (Macmillan, 1990).
- Watson, Jane. The First Americans: Tribes of North America. (Pantheon Books).

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Belting, Natalia. Our Fathers Had Powerful Songs. (E. P. Dutton).

Belting, Natalia. Whirlwind is a Ghost Dancing. (E. P. Dutton).

Bierhorst, John. On the Road of Stars: Native American Night Poems and Sleep Charms. (Macmillan, 1994). ISBN 0-02-709735-8.

Bierhorst, John. Song of the Chippewa. (Farrar, Straus, & Giroux).

Booth, David. Voices on the Wind. (Morrow, 1990). ISBN 0-688-09555-0.

Brandon, William. The Magic World. (William Morrow).

Driving Hawk Sneve, Virginia. Dancing Teepees. (Holiday House, 1989). ISBN 0-8234-0724-1.

Glass, Paul. Songs and Stories of the North American Indians. (Grosset & Dunlap).

Ecology

Jeffers, Susan. Brother Eagle, Sister Sky. (Dial, 1991). ISBN 0-8037-0969-2.

Jones, Hettie. The Trees Stand Shining. (Dial Press).

Medearis, Angela. Dancing with the Indians. (Holiday House, 1991). ISBN 0-8234-0893-0.

Hopi
Indian Song

Williams, Ian, Arranger. Grinding Corn [Cassette]. (Silver Burdette & Ginn, 1990).

Yeadon, David. When the Earth Was Young. (Doubleday & Co.).

APPENDIX J

THE READING AND WRITING CONNECTION

Life Cycles of People

Literature base: Uncle Nacha's Hat

by Rohmer

ACTIVITY PLANNING FORM

Model for comprehension - based on Smith, Goodman, and Meredith:

Name of Cycle: Life Cycle of Hispanics

Other Cycles: Other integrating life cycles may include Mexican, Spaniards, and Central and South American history, culture/customs, habitats, language, artists, composers, inventors, transportation and currency. Topics of family, celebrations, and growth cycle (birth to death) are addressed in the bibliography section.

Date:

Students: First and Second Grade

ACTIVITIES FOR:

1. PERCEIVING (gaining new facts, ideas, and impressions)

Independent Reading: (or shared or guided reading)

Information stories, narratives, and text book.

Read Aloud:

Fiction, non-fiction, and poems from bibliography.

Conversation/Discussion:

Discussions on read-aloud and independent reading

beginning in collaborative groups and moving to whole classroom group.

Presentations:

Hispanics

Films (videotapes):

Photos, Posters, etc.:

Pictures of Hispanics, families, celebrations, and growth cycle (birth to death)

Map of United States

Map of Mexico, Spain, and Central and South America

Map of continents

Globe

2. IDEATING (responding to new facts, ideas, and impressions)

Oral:

Authoring cycle curriculum component: What We Know and What We Want to Know charts (Creating a Classroom for Authors by Harste, Short & Burke, p. 366).

Drawing (Illustrating):

Mural drawing of Hispanics: (families, celebrations or growth cycle - birth to death).

Writing:

Writing a folktale.

Writing logs, information stories, poems, or narratives.

Experimenting:

Growing plants of Mexico:

Cactus

Animals of Mexico:

Lizard

Drama:

Create a folktale finger puppet show.

Create a Reader's Theater script.

Other:

Visit multicultural festival, county fair or state fair.

Field trip to Mexican restaurant or museum.

Interview Hispanic historian.

3. PRESENTING (sharing facts, ideas, and impressions)

Oral:

Students report from collaborative groups on what they learned and record information on chart (goes along with What We Know and What We Want to Know charts).

Drawing (Illustrating or Art):

Pinatas

Coil Clay Pots

Paper Weaving

Yarn Weaving

Writing:

Publish books on folktale.

Drama:

Perform folktale finger puppet show.

Perform Reader's Theater Script

Other:

P.E.: "Mexican Hat Dance"

Other Mexican folk dances

Music: "La Raspa" (Mexican Hat Dance Song) and

"Feliz Navidad" by Jean Warren and

"Here Is Our Pinata" by Elizabeth McKinnon,

Small World Celebrations (Warren

Publishing House, Inc., 1988).

Patito, Patito - arranged by John

Richardson

(see bibliography for more songs).

Cooking: Tacos, tamales, guacamole, or tortillas

Learning Centers - student activated

Students' tapes of reading

Fiesta Party

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- | | |
|-----------------|--|
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| Migrant Workers | Altman, Linda. <u>Amelia's Road</u> . (Lee & Low, 1993). ISBN 1-880000-04-0. |
| Legend | DePaola, Tomi. <u>The Legend of the Poinsettia</u> . (G. P. Putnam's Son, 1994). ISBN 0-399-21692-8. |
| Grand-mothers | Dorros, Arthur. <u>Abuela</u> . (Dutton, 1991). ISBN 0-525-44750-4. |
| | James, Betsy. <u>The Dream Stair</u> . (Harper & Row, 1990). |
| | Leaf, Munro. <u>The Story of Ferdinand</u> . (Puffin, 1936). ISBN 0-14-050234-3. |
| Folktale | Maitland, Katherine. <u>Ashes for Gold: A Tale from Mexico</u> . (Mondo, 1992). ISBN 1-879531-14-3. |
| | Martel, Cruz. <u>Yagua</u> . (Dial, 1976). |
| Birthdays | Mora, Pat. <u>A Birthday Basket for Tia</u> . (Macmillan, 1994). ISBN 0-02-767401-0. |
| Holiday | Riehecky, Janet. <u>Cinco de Mayo</u> . (Children's Press, 1993). ISBN 0-516-00681-9. |
| Folklore | Rohmer, Harriet. <u>Uncle Nacho's Hat</u> . (Children's Press, 1989). ISBN 0-89239-112-X. |
| | Shelby, Anne. <u>Potluck</u> . (Orchard, 1991). ISBN 0-531-05919-7. |
| Celebrations | Sonneborn. <u>Friday Night is Papa Night</u> . (Viking, 1970). |
| | Stevens, Jan. <u>Carlos and the Squash Plant</u> . (Northland, 1993). ISBN 0-87358-559-3. |

Non-Fiction

U.S. History 17th Century Anderson, Joan. Spanish Pioneers of the Southwest. (Lodestar, 1989). ISBN 0-525-67264-8.

Celebrations Behrens, June. Fiesta! (Children's Book Press, 1978).

Family Garza, Carmen Lomas. Family Pictures: Cuadros de familia. (Children's Book Press, 1990).

Language Haskins, Jim. Count Your Way Through Mexico. (Carolrhoda, 1989).

Famous Artist Winter, Jeanette. Diego. (Knopf, 1991). ISBN 0-679-85617-X.

Songs

Mexican Singing Game Christensen, Marilyn, Arranger. Dona Blanca [Cassette]. (Silver Burdette & Ginn, 1990).

Mexican Folk Richardson, John, (Arranger). Patito, Patito [Cassette]. (Silver Burdette & Ginn, 1990).

Spain Folk Melody Williams, Ian, Arranger. A Tall Tale [Cassette]. (Silver Burdette & Ginn, 1990).

APPENDIX K

THE READING AND WRITING CONNECTION

Life Cycles of People

Literature base: Little Bear's Visit

by Else Holmelund Minarik

ACTIVITY PLANNING FORM

Model for comprehension - based on Smith, Goodman, and Meredith:

Name of Cycle: Life Cycle of Caucasians

Other Cycles: Other integrating life cycles may include English, French, German, Italian and other European cultures, history, customs, habitats, language, artists, composers, inventors, transportation, or currency. Topics of family, celebrations, and growth cycle (birth to death) are addressed in the bibliography section.

Date:

Students: First and Second Grade

ACTIVITIES FOR:

1. PERCEIVING (gaining new facts, ideas, and impressions)

Independent Reading: (or shared or guided reading)

Information stories, narratives, and text book.

Read Aloud:

Fiction, non-fiction, and poems from bibliography.

Conversation/Discussion:

Discussions on read-aloud and independent reading

beginning in collaborative groups and moving to whole classroom group.

Presentations:

Caucasians

Films (videotapes):

Red Riding Hood and Goldilocks by Rabbit Ears

Production

(see bibliography section for more films).

Photos, Posters, etc.:

Pictures of Caucasians: families, celebrations, and growth cycle (birth to death)

Map of United States

Map of Europe

Map of continents

Globe

2. IDEATING (responding to new facts, ideas, and impressions)

Oral:

Authoring cycle curriculum component: What We Know and What We Want to Know charts (Creating a Classroom for Authors by Harste, Short & Burke, p. 366).

Drawing (Illustrating):

Mural drawing of caucasians (families, celebrations, or growth cycle - birth to death).

Writing:

Writing fairytales or diary.

Writing oral history of own family.

Writing logs, information stories, poems, or narratives.

Experimenting:

Growing plants native to Europe:

Vegetables and flowers

Wheat

Sunflowers

Native animals of Europe:

Cat

Dog

Cows

Horses

Drama:

Create a puppet show of fairytale.

Create a Reader's Theater Script of diary or oral history.

Other:

Visit multicultural festivals, fairs, or state fairs.

Field trip to Knott's Berry Farm or museum.

Interview an American or European historian, local historian, or grandparents.

3. PRESENTING (sharing facts, ideas, and impressions)

Oral:

Students report from collaborative groups on what they learned and record information on chart (goes along with What We Know and What We Want to Know charts).

Drawing (Illustrating or Art):

Puppets
Matroshka Dolls
Victorian Bouquet
May Day Basket
Psanky Egg
Pennsylvania Dutch Egg
Christmas Tree Pine cone

Writing:

Publish fairytale, diary, or oral history.

Drama:

Perform fairytale puppet show.
Perform Reader's Theater Script of diary or oral history.

Other:

P.E.: Tag, Western Line Dance, Square Dance,
German or Russian folkdances.
Music: "Skip to My Lou" - arranged by Cameron McGraw
(see bibliography section for other songs)
Cooking: Pasta
Bread Pudding

French Bread

Apple Strudel

Hot German Potato Salad

Bliny (Russian Pancakes)

Shchee (Russian soup with meal, potatoes,
and vegetables)

Tea

Learning Centers - student activated

Students' tapes of reading

Author's Tea Party

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